

VOLUME NUMBER TWO

# BETTY PAGE IN BONDAGE



ILLUSTRATED WITH 32  
Actual Bondage Poses of Betty Page

## "BETTY PAGE IN BONDAGE"

### **Illustrated With 25 Actual Bondage Poses of Betty Page**

In response to numerous requests for a bondage publication featuring popular model Betty Page, we have just published a book completely devoted to Betty Page, entitled "BETTY PAGE IN BONDAGE." This book tells all about Betty's trials and tribulations while working as a bondage model for various photographers. It contains 64 pages, illustrated with 25 actual photos of Betty Page in bondage poses and sells for only \$3.75 plus 30¢ for postage and handling.

Illustrated in "Betty Page in Bondage" are some of the most arduous and stringent bondage poses that Betty Page ever encountered during her long career as a bondage model. interspersed between descriptions of the various bondage poses are interesting personal facts about Betty.



This book tells how a model feels while bound and gagged when tied to bizarre bondage apparatus. Pleasured are some of the most perilous devices to which Betty was bound. Despite all the handicaps, gags and unusual tied-up poses she had to endure, Betty still maintained her sunny disposition when the day's work was over.

It certainly was no picnic for Betty to pose for long hours as a "pony girl." Yet she managed to do a magnificent job of posing, as the illustrations show she did in this publication.

Betty is shown bound to a hassock, operating table, hangman's gibbets, wooden platform and other such devices. You will enjoy reading about and viewing the various expressions of fear on Betty's beautiful face.

VOLUME NUMBER TWO

**BETTY PAGE  
IN BONDAGE**

**ILLUSTRATED WITH 32 Actual  
Bondage Poses of Betty Page**

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## BETTY PAGE IN BONDAGE

Beyond a shadow of doubt, Betty Page, the lovely model from the state of Tennessee, is the top bondage model in America today. In order to substantiate this statement, which is shared by photographers and friends of Betty Page everywhere, the publishers of this book have delved deep into their files to bring you samples of the outstanding bondage photographs that she has posed for in the past.

One of the main reasons for Betty Page's success as a bondage model was her great willingness to pose, without regard to how difficult or strenuous the pose appeared to be. No matter what the photographer required, Betty Page did as she was told without uttering any gripes about the type of pose, seeing to it that her beautiful body and pretty face were posed to the best of her ability.

While it is fairly simple when posing for pin-up photos to look pretty and pose in an interesting way, it is extremely hard to accomplish this feat while bound and gagged. Yet Betty Page managed to always appear appealing and beautiful, although hampered by yards of rope wound around her pretty body and her face obscured by a cloth gag or ball gag placed in her mouth.



## BETTY PAGE IN BONDAGE

Let us take an unhurried glance at some of the more outstanding bondage poses of Betty during her long career as a bondage model. One bright sunny day, Betty Page received a call to work outdoors in bondage. Along with three other pretty models, the photographer and his assistant drove out to the country to a friend's place which was secluded from passers-by and curious onlookers.

The man who owned this country estate was an ardent photography fan and since he was going to be away on a summer vacation, he gave permission to his friend, the photographer, to use his vast estate for a photography session during his absence.

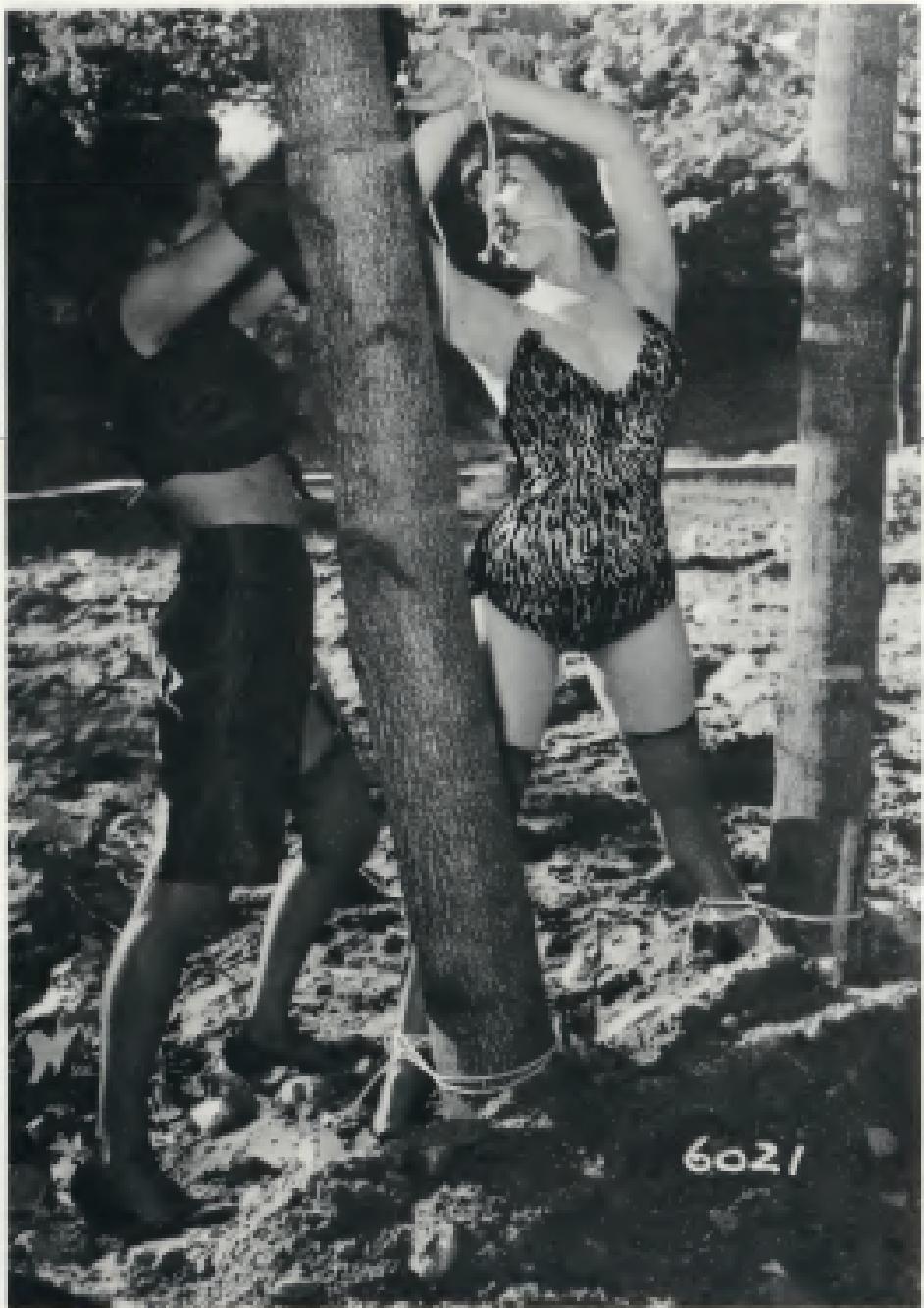
Betty Page was the first model to be photographed in bondage outdoors and she made a pretty picture as she carefully walked over the rocky ground, with her hands bound in front of her. Betty's mouth the photographer had placed a rubber ball gag, strung on a piece of rope, and knotted at the back of Betty's head. For this outdoor posing session, Betty was attired in a form-fitting sheath of leopard spotted cloth that clung to her body like a second skin. This costume was in keeping with the outdoor atmosphere in which Betty was to play the part of the victim.

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The model who was to play the part of Betty's tormentor was clad in a two-piece outfit of black satin, wearing dark make-up in order to make a sharp contrast with Betty's pink and white skin. Her name was Sylvia and she played the part of the dominant female as if she were born to the role.

Sylvia led Betty to the nearby woodland on the big estate and selected a small clearing which had several tall trees growing a few feet apart from each other. Sylvia unbound Betty's hands from the front of her and, tying a long piece of cord around one wrist, flung the other end over a branch above Betty's head. Then she securely tied Betty's left wrist around the tree, pulling the cords as tightly as they would go, until the stout hearted girl gave out with a moan of pain.

The other wrist of Betty's was then tied and the ropes wrapped around the trunk of the second tree, so that now Betty was spread-eagled between the two trees. Little did Betty realize when she first agreed to go on the outdoor photo shooting session that it would turn out to be such an arduous and grueling bondage posing.





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Betty had thought that this session would be a lark as she loved the outdoors. This was a chance to get away from the stuffy indoors and the hot studio lights. However, when Sylvia began binding her lower limbs to the bark of the two trees near the ground, Betty saw that shooting these photographs was not going to be a picnic for her.

Stretched between the two trees, Betty soon began to feel her arms and legs ache from the strain. The ropes slid a little, rubbing into her unprotected wrists and ankles. Sylvia, doing her job well since she had been instructed by the photographer to add realism to the photos being taken, added still more rope to the bondage on the voluptuous Betty. The additional rope was tightly bound around Betty's waist until the deep indentations narrowed the model's waist several inches.

Betty's face soon began to show the effects of the tight bondage on her waist and wrists as her face twisted into the suggested look of agony that the photographer called for. The photo came out exceptionally well, partly because of Betty's fine acting ability and the severe stress and strain that Betty was actually feeling when the pose was being taken.



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With Sylvia in back of her, adjusting the rope from Betty's already quite narrow waist to the trees, Betty had just the right look of anguish on her tense and drawn face. The strained look on Betty's face as she looked at the photographer while he took pictures from various angles was so realistic that the photographer had Sylvia remove the ball gag from Betty's mouth to find out if she had enough and wanted a rest.

Betty once again struck the self-same pose as that when they had stopped, as if it was just another pin-up pose, instead of the harrowing and agonizing pose that it actually was. Noting that the spread-eagled pose was sapping Betty's strength, the photographer then had Sylvia pose with her gloved hand as if she were giving Betty a spanking. Betty rolled her big expressive eyes as if she were in dire agony and once again, the photographer had a very good series of realistic spanking poses.

It was a lot of hard work on the model's part, as well as for the photographer, but since the finished photos turned out so well, everybody felt that it was well worth the trouble and bother to obtain these scarce outdoor bondage poses.





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Later on, inside the house, Betty Page with the aid of another model named Kathleen, posed for another series of bondage photos in which Betty was bound to a small table. For this series, Betty had to pose with her stomach pressing hard against the sharp edges of the narrow table, while Kathleen bound her hands and legs to the table.

Betty's wrists and elbows were tied with rope to the narrow table legs so that she was unable to pull them loose from the table. Betty's left ankle was crossed over her right and then rope was tied around her ankles, so that Betty's feet pressed tightly against each other. A white cloth gag was then put between Betty's gleaming white teeth and knotted at the back of the model's head. Kathleen took up a small hairbrush and applied it to Betty's derriere, while Betty opened her eyes wide with a fearful look of pain in them.

It was all make-believe, yet ironically, Betty suffered a great deal during the shooting of these poses, for it certainly was no cinch to lay on your stomach, even for a few minutes, with the ropes pinching in hard on her tender flesh, while in such a helpless position.





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Posed bound to the table might seem to the uninformed a fairly simple feat to do, yet in reality the pressure of the table edges pushing deeply into the sides of her stomach would make a less hardy person scream for release in just a few moments, hardly giving any time to the photographer to even focus his camera. Because a variety of poses were necessary to be taken of this pose from various angles by the photographer, and the time it took for the other model to tie the ropes around the victim's body, quite some time elapsed from the start to the finish.

Yet Betty suffered in silence for she knew that it was all part of a bondage model's profession and that in due time she would be released from the stringent bondage. The gag in Betty's mouth made her drool as the saliva in her mouth seeped through the cloth and made the bound and gagged model's plight all the more uncomfortable.

To complicate the model's misery still further, the photographer had Kathleen pull up a comfortable easy chair alongside of the table onto which Betty had been bound. Kathleen placed the easy chair close to this table so that there was room enough for her to pull up her



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high-heeled feet and place them on the back of poor Betty! The weight of Kathleen's feet on Betty's back added to her discomfort quite a bit and a strikingly realistic look of annoyance came over Betty's face, as she tried to bear up under the additional weight of Kathleen's feet pressing deep into her spine.

The veins in Betty's bound hands swelled with strain as she gripped the table's legs in a futile effort to ease this added strain on her taut body. This pose was easy on the model portraying the "mistress" or dominant female role, for all she had to do was to pose prettily and tie the ropes where the photographer told her to.

The model playing the dominant female's role was usually careful not to get too rough on the victim, for in due time the roles would be reversed and the "mistress" became the "victim." Sometimes a ruckus would start when one model would be carried away by the role she was playing and hit too hard. When the tables were turned, the model who had been irritated or hurt would repay the "rough treatment" right back. Whenever this happened only strict discipline by the photographer was necessary to pull the feuding models apart.



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Needless to say, the sorehead models were never asked back to work again with the models they claimed had been too rough on them. Betty Page, however, got along fine with all the hundreds of other models with whom she worked and none of them had a bad word to say against her and she was very well liked by all with whom she worked.

In fact, many models soon became jealous of the high esteem that Betty Page was held by the various photographers. Most models liked to work with Betty because they learned a lot about posing naturally for photos from her and she did not hesitate to share her secrets of posing with them.

On another bondage posing session, Kathleen worked again with Betty and both girls got along very well together. Kathleen was a tall slim girl, with shoulder length brown hair, while Betty was slightly smaller with longer black hair, making a nice contrast between the two girls.

For this new bondage posing, Betty was tied face up on a wooden bench. Kathleen tied Betty's feet to the sides of the small benth, seeing to it that the rope was criss-crossed over a rod running underneath the bench.



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This method of tying Betty kept the rope from sliding off the table legs. Long black kid leather gloves gave Betty some protection, however slight that it was, from rope burns to Betty's bound wrists. Kneeling down on the floor, Kathleen bound a cloth gag between Betty's teeth so that she could no longer cry out in case she decided to yell for help.

This pose was hard on the back muscles and was quite strenuous although it seemed quite simple. When additional rope is added around the victim's waist and tied under the bench several times, such a pose can become extremely painful and uncomfortable. Also, the necessity of holding up the head from falling backwards places an added strain onto the victim's body and if the pose is held long enough for various shots, can make the model quite weary and exhausted.

Often, on this type of pose, the model has to beg off for relief after a short time, as the strain is too hard to take all at one time. In Betty's case, however, quite often as not, such poses were taken without any rest, for Betty kept herself in excellent physical condition and was able to bear up under the strain quite well without a rest period.



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Betty just loved to pose and she did not mind the strenuous work entailed in bondage photography. It gave her quite an inward kick to see her name and photos appear in the various magazines. While in most cases the bondage work was irksome and tiresome, still this work paid well although it took much longer to do than the straight pin-up poses. Some poses were fairly easy to do while others were quite arduous.

During one of these bondage posing sessions Betty worked with a model named Arline, who was quite buxom. Arline was a few inches shorter than Betty in height, but wore a "D"-cup corset, as compared to Betty's "C"-cup brassiere size. For this pose, Betty had to have her hands bound up above her head while Arline placed a long rope around Betty's wrist bondage and slipped the long length of rope through an iron pulley hanging from a beam overhead.

Betty's wrists were bound palms inward and another piece of rope held her elbows tightly together. Both Betty's feet and ankles were also bound closely together and she was thus rendered quite helpless.



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Betty could make no resistance with her hands or feet to sway her body away from the taut rope that Arline was pulling on. A white cloth over her mouth prevented Betty from telling Arline that she was pulling too hard on the rope running through the pulley overhead.

When Arline put her weight behind per pulling on the taut pulley rope to which Betty's outstretched wrists were affixed, the strain was very hard on the hapless model's hands. Betty winced with pain as the other model unthinkingly jerked hard on the rope and Betty's arms were almost yanked out of their sockets. Fortunately for Betty, the photographer was alert and saw that Arline was pulling too enthusiastically on the pulley rope. He instructed Arline to ease up on the pulley rope.

Apologizing profusely for her thoughtlessness, Arline quickly slackened her hold on the rope that was jerking the unfortunate victim almost off her feet. Betty quickly forgave the other model for she saw that Arline had not pulled so hard on the rope on purpose. Now that the rope had been loosened up, the pose was not so hard to stand as previously. Still, all in all, this was one of the toughest poses Betty endured because of the extremely hard pull on her arm sockets.



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Still another hard bondage pose was the time that Betty Page was tied to several iron pipes held up on wooden brackets. For these stringent poses Betty was tied onto the pipes by another model, who bound ropes around and under Betty's elbows and fore-arms.

Betty was posed in the photos so that she had to support most of her body weight on her elbows tied to the pipes. Strands of rope were criss-crossed over her thighs, knees and arms to hold her up firmly on the thin bars of iron. The customary rubber ball gag was in Betty's mouth, which prevented her from telling the other model, with whom she was working, that her bondage was too tight.

The iron pipe was cold and clammy to Betty's body and the manner in which she was bound kept her from sliding around on the pipes. Thus, suspended off the floor, the luckless Betty as the "victim" had to suffer while she was portraying her role. Her brow furrowed deeply with both real and simulated pain, Betty had to wait for many long minutes while the photographer set his camera in focus in order to get a clear sharp picture.



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Hanging on the iron pipes, the minute or so that it took the photographer to focus his camera seemed like a century to the bound and gagged model anxiously awaiting the end of this nerve-wracking and difficult pose. The pressure of her body weight pressing deep on her arms made this pose most severe and difficult to maintain for any great length of time.

Only a hardened veteran of many other rough and tough bondage poses, like Betty Page, could withstand such a stringent and arduous bondage pose. Betty's willingness to try any pose and her endurance of some tough poses made the photographers enthusiastic admirers of this beautiful bondage model and she was in steady demand almost all the time.

In fact, the great demand for her services put Betty into the nice dilemma of having to choose for which photographers she preferred to pose. Her courage and stamina in enduring countless difficult bondage poses heightened the interest in her by photographers in other fields than bondage. Therefore, poor Betty had very little time for fun and relaxation for herself.



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Another arduous and strenuous position that Betty Page had to pose for called for her to be photographed with her arms bound to a wooden bar in a spread-eagled position. Small black leather straps were buckled tightly around Betty's wrists and forearms and then around the wooden bar. This wooden bar had an extension length of wood attached by means of a steel ring in its center, which ran vertically down Betty's back.

At Betty's waist and the fat part of her calf additional leather straps were bound and then buckled to the extension piece of wood. This extension made Betty stand stiff and rigid so that she could not bend either backwards or forwards to ease the severe strain on her spread-eagled arms.

An additional wide strap was attached to the waist strap. This ran down to the front strap bound at Betty's calf and thus kept her from twisting her body to lift the back bar away from her spine.

The strap at her ankle kept her feet close together, so there was no way that she could shift them to ease some of the strain.



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The tight leather straps dug deeply into Betty's flesh and turned them almost blue from lack of blood circulation, as these straps lessened the flow of blood through her veins. The lack of circulation made her arms numb and she lost her sense of feeling in them as if they had been cut off completely. This lack of feeling made Betty nervous and tense, thus adding to her tension over her loss of feeling in her arms.

The photographer could see the feeling of relief come over Betty's face immediately when she was released from the strap bindings. The rush of blood back to its proper place brought sharp pricks of pain, like needles sticking her. However, she was very happy to be free once more from the constricting leather straps that bound her.

The removal of the black cloth gag gave her an opportunity to swallow freely once again and she gulped large amounts of air with a sigh of pleasure. It also felt good to be able to drink a glass of water to quench her dry throat. Even though Betty knew very well that sooner or later she would be freed from whatever bondage she was in, still it was



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always a great relief to have the photographer and the other model eliminate the bondage from her hands and feet.

Bondage poses while sitting down were much easier to do because the chair onto which the model was placed took the brunt of the body weight and the tough bondage. In most cases, this bulky chair made it impossible for the model to be doubled up, so that only the wrists and ankles could be tied to the arms and legs of the chair.

However, when more rope was added to the bondage on the arms and wrapped around the model's chest and around the back of the chair, making Betty sit upright, then the bondage became much more uncomfortable.

The thick ropes bit deeply into the fleshy part of the forearms and especially at the shoulders, rubbing into the skin and making it red and sore. This caused an unpleasant sensation, as if the ropes were sawing the arms in half, making the model tense and nervous.

The tension mounted when, for one reason or another, the photographer had to



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shift his lighting equipment, causing some delay in the taking of the photos, thereby making the model to want to cry out in anger. However, the usual rubber ball gag prevented the model from requesting the photographer to hurry up and take the picture.

Once the model was released from her irritating bondage pose, the feeling of relief soon calmed her down like a tranquilizer and soon she was eager to get back to posing once more, no matter how difficult the bondage seemed.

During another session, Betty Page worked with a model named Roz. The role called for Betty to portray the part of a slave girl, with Roz to act as the "dominant woman" or in the role of mistress.

Both girls had worked well together in the past and they made a popular team, since both models were pretty and knew how to inject realism in the photos for which they posed. For the slave girl role, Betty had to be barefooted, while Roz was wearing a pair of six-inch high-heeled patent leather shoes and these unusual stilt high shoes made her look much taller than she actually was.





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Roz was really a tall girl, standing in regular street wear shoes at the height of 5 feet 10 inches, but with the added height of the stilt high heel shoes she now towered over six feet in height. In comparison, Roz dwarfed Betty who only was 5 feet 7 inches tall. Betty looked even smaller in her bare feet!

Bending down, Roz attached a pair of manacles on Betty's ankles. These manacles had a long link of chain connecting both the cuffs, which gave Betty a chance to take small mincing steps. A set of steel studded handcuffs were placed on Betty's wrists, with just a small chain linking the wrist manacles.

To the center link of the leg cuffs, Roz snapped a long link of chain which ran up to the handcuffs and then to a ring attached to a leather collar around Betty's neck. Betty watched Roz attach the chains to her bondage, cautioning her not to lose the key to the padlocks which held the links of chain to her manacles. If the keys were lost, then it would have been a very funny situation if Betty had to march down Broadway to a locksmith or the Police Station House to get the manacles





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and handcuffs snipped off her hands and legs. The jest of perhaps losing the keys broke the two girls up and it was several minutes before they could regain their composure to go about the serious business of having their pictures taken.

Playing her part very well, Roz sat down on a hassock and told Betty to comb and brush her hair. Not being gagged as yet, Betty protested that she could not brush Roz's hair since her hands were hampered by the handcuffs. However, the mistress, Roz, insisted that her slave had to do her bidding, no matter how she was inconvenienced by the chains.

When Betty still persisted in protesting that she could not brush and comb her mistress's long flowing red hair, Roz placed one hand on her hip and pointedly reminded Betty that she was a slave. Roz demanded that Betty do her bidding at once.

Waving her manacled hands wildly, Betty insisted that the chains on her ankles were too tight for her to even stand up or even walk around in. Thereupon, Roz knealt down and added a few more links of chain to the ankle bondage, giving more play to the chain to move around in.



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Now there was no excuse for the slave girl to disobey her mistress. However, Betty still stalled and tried to talk her way out of serving her domineering mistress. The script then called for the mistress to ask her slave girl whether the slave wanted to be a "wicked paleface" or become a "good redskin." Then, according to the story script, which was a satire on social and labor conditions, Roz told Betty, who was acting the part of the slave girl, to climb over her mistress's knees in order to become a good "redskin."

Then Betty realized that the choice given to her by her mistress was a trick question which would culminate in dire consequences to her. As she reluctantly straddled her chained body across her mistress's knees, Betty soon felt the wrath of her mistress, who was swinging her hand down hard on Betty's unprotected rear.

Betty now knew that she had made a bad choice and the full meaning of becoming a "redskin" was forcibly brought home to her. This was hard on both girls, for as Roz struck Betty, several of the links in the long chains





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binding Betty would shift and Roz's hand would bit the link instead of Betty.

In turn, as Betty twisted and squirmed her body to avoid the upraised hand, the heavy handcuffs would strike the mistress on the side of the leg, thus administering punishment to both mistress and slave girl at the same time.

Acting out her part very well, Betty opened her mouth wide and screamed as if she were in mortal agony. Thus the photographer had an excellent set of photos of Betty getting spanked. The look of determination that she was going to obtain her own way was very good on Roz's face and the photographer was delighted at the way these photos turned out.

With the spanking over, the slave picked up the hairbrush and brushed her mistress's hair as originally instructed. Roz made a beautiful dominant female mistress as she put a cloth gag into her slave girl's mouth and ordered her to keep quiet. Roz knotted the cloth gag extremely tight around Betty's mouth in her haste to make the gagging appear more natural. Betty closed her eyes to keep





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the tears from welling over and falling down her cheeks.

All in all, the slave girl photos proved to be very good sellers, for both models had put their best acting into these poses. Betty made a lovely slave girl as she fearfully lay on the floor and implored her mistress, with tears in her eyes, to relent and not to punish her. Betty crawled along the floor in typical servile slave girl fashion, groveling at the feet of her mistress.

Betty nodded her head when Roz bade her to obey her every demand or suffer further disciplinary measures. Groveling on the floor made Betty quite dirty and she had to take a bath to rid herself of the filth that she had picked up while crawling on the floor.

After finishing her much-needed bath, Betty went back again to posing for other bondage photos. This time she worked with a model named Patricia. Holding a gun on Betty, Patricia told her to put her hands behind her back so that Patricia could bind Betty's hands into a black leather sheath laced around Betty's narrow waist.



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After Betty's hands were securely bound behind her, Patricia made Betty sit down on a chair while she placed more leather bondage strips on her. These leather strips had leather thongs which served as laces. Patricia criss-crossed the leather thongs through the leather strips, which effectively hobbled Betty.

A black leather gag was laced around Betty's mouth, in keeping with the leather bondage costume presentation and this leather gag was very unpleasant tasting to the model. The leather strip, used as a gag, had a bad tasting dye and made Betty's mouth feel as if she were drinking ink!

Afraid to swallow because of the bad tasting black leather gag, the helpless Betty had to hold back her saliva until the gag was removed. The constricting strips of leather, bound around her waist and legs, nipped her flesh and pressed deeply into her tender skin.

Betty's arms grew extremely tired from being bound in back of her and made her arm muscles ache from the unaccustomed strained position that they were being held in. It was plainly seen that Betty was in a very uncomfortable situation.



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When this bondage pose was finished and the annoying leather gag removed, Betty went on willingly to the next series of photos, which were to be the final ones of the day's photographic session. This final pose called for Betty to sprawl spread-eagled on a wooden platform, face downwards, while her outstretched wrists were tied to ring bolts at the far corners of the platform.

It was nice for a change to lie flat on her stomach, stretched out fully, instead of being bound up on a strained bunched-up bondage apparatus. Betty almost fell asleep in this restful spread-eagled pose on the wooden platform, for she was very weary from the frantic poses she had done previously.

Her sleepiness soon vanished when the model portraying the part of the dominant mistress tightened her hold on the ropes binding her left ankle and pulled the rope as taut as it could possibly get.

Now Betty began to feel the strain as she strained her tired legs against the rope in a vain effort to lessen the tension on it. This only made her right leg ache, for the rope ran



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below the wooden platform and was affixed to the rope binding her right leg.

Thus, by shifting her leg or body weight to ease the strain only added other strain to the opposite leg. There was no way that Betty could twist or turn without bringing other pressure to bear on the bondage ropes that held her tightly.

After a while, Betty stopped her futile efforts to ease the strain when she saw that her efforts were in vain. In fact, when Betty stopped struggling, this proved to be better for her as her fatigued body thus regained some of the dissipated energy that she had spent in struggling against the bondage.

After the day's photographic session was over, Betty dragged her weary way homeward, too tired to go out dancing or to do anything else but go right to bed in order to recuperate from the day's strenuous work. Being a bondage model was very hard work and this exacting work could make a wreck of the average girl's nervous system, unless she was in good physical condition. Luckily for Betty, she did not smoke or drink and thus had the stamina to be able to work steadily, without



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having a physical breakdown.

Betty's exacting profession as a bondage model took a lot out of her but after a day's rest, Betty's tired muscles unwound and the feeling of tenseness was all gone and she was ready and eager to go back to work again. She was a very popular model for pin-up or bondage modelling and she had no trouble finding work.

Betty was equally in demand as a fighting girl model for she followed professional women wrestling matches on television and knew most of the holds. She could hold her own in any wrestling match for she had plenty of practice posing for wrestling and fighting girl photos.

## THE END OF VOLUME TWO

If you would like to see other photos of Betty Page doing modelling work, please write to the publishers, Nutrix Co., 35 Montgomery Street, Jersey City 2, New Jersey, telling them you want more books written on Betty Page's adventures as a model, the publishers will be happy to publish other books on this extremely popular model. State type of poses desired in your letters.

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